PHD

SYNOPSIS

AN ANALYTICAL AND CRITICAL STUDY OF BHARATANATYAM (ADAVUS) AND SATTRIYA (MATI AKHARAS) ON HUMAN PHYSIOLOGY WITH REFERENCE TO STRESS MANAGEMENT

By

HIMIKA BARMAN

VB-0085 of 2019-2020

STUDENT ID- 04464861903

SANGIT BHAVAN

DEPARTMENT- RABINDRA SANGIT DANCE AND DRAMA

(MANIPURI DANCE)

VISVA-BHARATI

16/9/2022

PROF. Y. HEMANTA KUMAR
SUPERVISOR

Supervisor
Prof.-Yaikhom Hemanta Kumar
Dept. of Rabindra Sangit, Dance & Drama
Sangit Bhavan, Visva-Bharati, Santiniketan

M. Ruj 16/09/22

PROF. MADHABI RUJ
HOD
SANGIT BHAVAN

विभागाध्यक्ष / Head
संगीत भवन, नृत्य एवं नाटक विभाग
Deptt. of Rabindra Sangit, Dance & Drama
संगीत भवन, विश्वभारती, शान्तिनिकेतन
Sangit-Bhavana, Visva-Bharati, Santiniketan

M. Ruj 16/09/22

PROF. MADHABI RUJ
PRINCIPAL
SANGIT BHAVAN

प्राचार्या
संगीत-भवन, विश्वभारती
Principal
Sangit-Bhavana, V.B.

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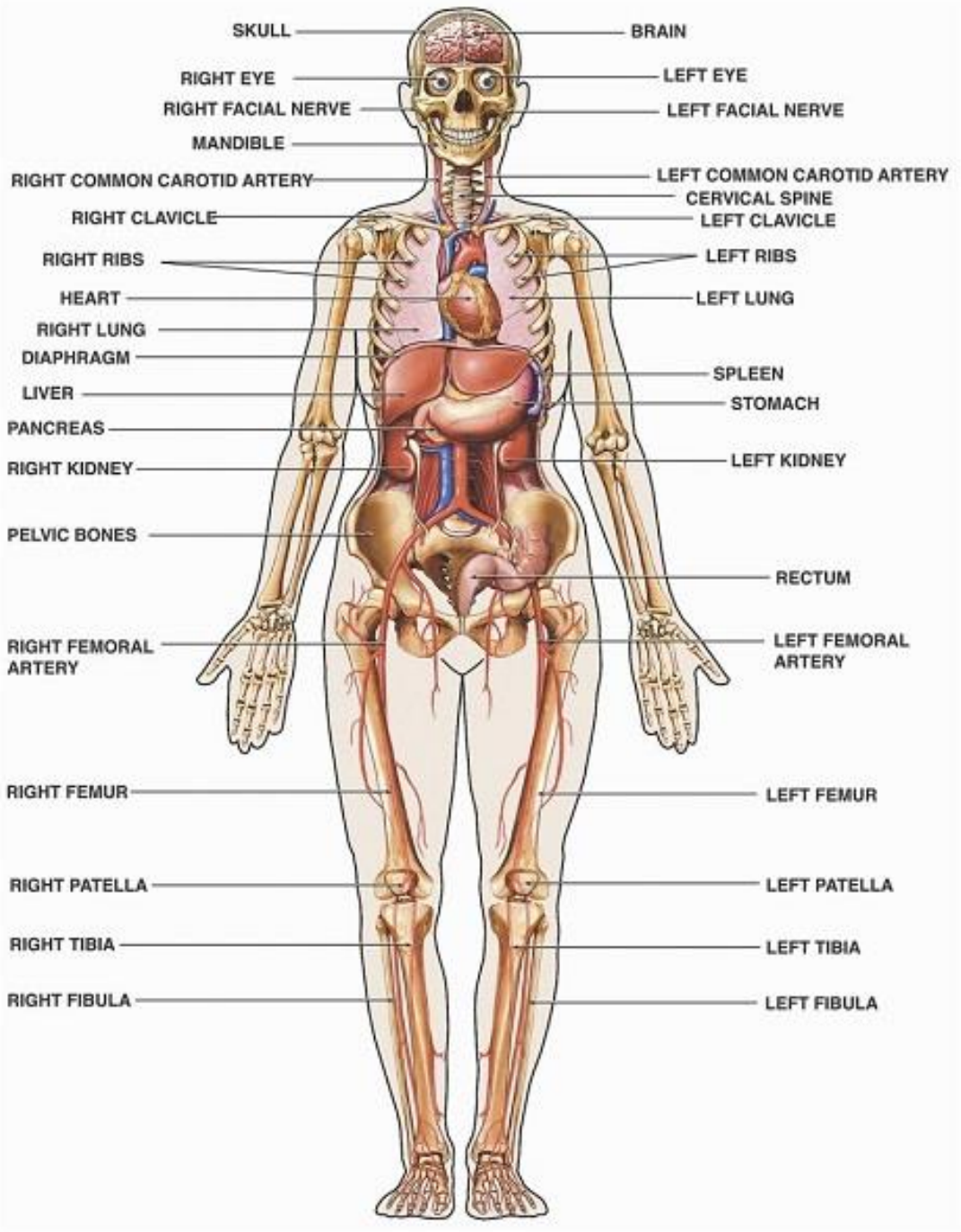
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ABSTRACT

Man lives in society. Here one seeks to sacrifice and struggle, think of unity and uniformity, tries to face challenges with courage, dreams of equality, simplicity and strength with eagerness and also tries to overcome the hostile situations. As a holistic science, dance is concerned with aspects of human functioning and provides a unifying framework by which many psychological and physiological disorders can be understood and eliminated.

AIMS AND OBJECTIVES OF RESEARCH

In the process of Globalization, which India has been experiencing, almost all socio cultural spheres have got affected as people change their lifestyles, their tastes and their likings. In such a situation various major transformations take place in the field of creative vision or in different parts of society. As a result, we all experience stress in our lives. Because the vast majority of health problems are caused or influenced by stress, it's important to understand how stress affects one's body and learn effective stress management techniques to make stress free life. In the present era, where humans are striving to survive the ever-increasing pressures of life, dance and meditative techniques have come to their rescue. Dance is a physical activity which has become an important factor in the prevention, treatment and management in several health circumstances. It is not only significant for one's physical health but it also contributes to one's mental health also. My research will witness what changes have taken place in one's physiology while practicing the dance forms- **Bharatanatyam (Adavus**) and **Sattriya (Mati Akharas)** in context of stress management.

REVIEW OF LITERATURE

Books which I followed till date, proved to be some important and some not. What I got to know is that the fundamental emotion-joy, excitement, grief, fear anger, contempt, shame, surprise are innate patterns of expressive behaviour. They interweave throughout every part of the book. Dance and choreography are engaged with all of the fundamental emotions.

- **Chodorow,Joan, "Dance Therapy and Depth Psychology-the moving imagination", New Fetter Lane, London EC4P4EE,Routledge, (1991)**

The book shows that the work is rooted into two tradition-depth psychology and dance therapy. Each offer rich resources to the other. Depth psychology gains a deeper understanding of the body experience and the language of expressive movement. Dance therapy gains a deeper understanding of the psyche in its personal, cultural and collective manifestation. Psychotherapy as a whole gains a valuable form of active imagination that has been largely neglected. This book gives me an idea of how the body and psyche are related. It also provides me with the psychological aspect as well.

- **Sudhakar,Kanaka, "Indian Classical Dancing-the therapeutic advantages", L-10, Green Park Extension, New Delhi-110016, Sterling Publishers ,(1994)**

Here it shows that Dancing can cultivate many desirable traits of character which together can build up a strong, colourful, lovable personality because as Michael Mordkin, a famous Russian ballet master said, "Dancing is not an art of the face, and it is an art of the imagination, of the head and the heart". That is, the organs of the body are directly connected with the soles of the feet and the palms of the hands. The basic principle is that it works by stimulating the internal organs and increasing circulations to all areas. This book gives a clear picture of how all systems in our body are interrelated. The author combines an important link between dance and fitness of the body. She has given a direct link with the body; a therapy

through something beautiful and aesthetic, a link between life and an art form.

- **Garripoli,Garri ,"Qigong- essence of the healing dance", Deerfield Beach, Florida-334428190, Westland edition,(2007)**

It states that it is an ancient Chinese health care system. The word Qigong is made up of the Chinese character Qi which can mean breath or energy and Gong, which can mean exercise or work. It can be thought of as "breathe exercise" or "energy work". The very essence of Qigong lies in its healing benefits, whether you wish to heal yourself or someone else. Moving with ease within the physical constraints of our temple of muscle and bones is the subject of this book. Qigong has its roots in traditional Chinese Medicine as well. This book takes one on a journey of exploration into the essence of this fascinating, though little understood, healing practice. It is an exploration that will inspire one to look deeper into healing and into one's own soul- to discover how one can move beyond the form and limitations of traditional Western medicine to access the healing powers that lie within one.

- **Best, David, "Expression in Movement and the Arts-a philosophical enquiry",205 Gt. Portland St. London W1N6LR, Lepus books ,(1974)**

It states that the only way to understand dance is to dance. Only by actually experiencing what it feels like to move in the requisite way can one discover the real meaning of what is being expressed. No amount of study and thought can give what one hour's sweat in a performance can give, since appreciation of the aesthetic quality of dance is in the physical experience of the movements. Talking, reading or writing about it can never lead to comprehension of the art of dance-only learning to perform can do that. This book ascribes certain emotions to a movement. It also takes the environment into account as well. One can appreciate that the dancer is justified in insisting that the expressive meaning of dance is uniquely related to the physical movement in which it is expressed.

- **Blasing, Bettina, Puttke, Martin and Schack, Thomas, "The Neurocognition of Dance- mind, movement and motor skills", 27, Church Road, Hove, East Sussex BN32FA, Psychology Press, (2010)**

It states that there are basic approaches to movement control, providing different perspectives on the way movements are initiated, adapted and stored in memory. Dancers have to learn highly complex movement sequences; they need to understand why and how they move, to cognitively grasp the structure of movement, in order to maximize their performance. A dancer's skill thus includes not only physical abilities but also a wide range of cognitive skills pertaining to control a body in a physical environment. This book discusses the wide range of inter relations between body postures and body movements as conceptualized in dance with perception, mental processing and action planning

- **Barman, Khagendranath, "Bharatiya Nritya arhan O Tatva", Shribhumi Publishing Company, 79, Mahatma Gandhi Road, Calcutta- 700009, (August 1988)**

This Bengali book gives a vivid description about the history of Indian dance. It provides all the theoretical aspects with regard to dance like Padabhedas, Mudras, History of Bharatanatyam, Lord Nataraja, Devadasi to name a few. It is a handy book for Bharatanatyam learners. It helped me a lot to know things in a descriptive manner.

- **Barman, Khagendranath, "Angika Abhinaya", Shribhumi Publishing Company, 79, Mahatma Gandhi Road, Calcutta- 700009, (2001)**

This Bengali version book deals with practical aspect of Bharatanatyam. It begins from exercises and gradually moves towards Adavu section of Bharatanatyam, various dance pieces along with their meanings. Interesting fact with this book is that every adavus are illustrated both by figures as well as description with direction. It seems that one can easily get to know

the proper series of Bharatanatyam. It is a handy book for new learners in Bharatanatyam.

- **Neog, Dr. Mahewar, " Sattriya Nritya aaru Sattriya Nrityar Taal" Publication Board Assam, Guwahati (1973)**

This book was the first attempt at rendering into notation all the rhythm of a Sattra used in the dance and drama, including the preliminary Dhemali and at a scientific reporting of the dance form themselves. This book was written in 2 parts- Part 1 contains the introductory essay of Sattriya and Part 2 contains the notation of the tala employed in the dance of the Kamalabari Sattra and of the devadasi by way of comparison. This book is written in Assamese language. This book is a preliminary text of all other published books in Sattriya.

- **Kandali, r. Mallika, "Nrityakala Prasonga aaru sattriya Nritya" , The Written Word,7, Kuhiram Path, Ambikagiri Nagar, Guwahati-781024 (2007)**

This Assamese book deals with the evolution of dance, history of Sattriya dance, comparison between Sattriya and Odissi. It is a research book of the author herself. It helps me a lot in getting the primary information regarding Sattriya dance.

HYPOTHESIS

Through dance, it is thought people can identify and express their innermost emotions, bringing those feelings to the surface. In doing so one can bring about a sense of renewal and feelings of unity and completeness. Dance provides an active, non-competitive form of exercise that has potential positive effects for physical health as well as mental and emotional wellbeing. Prolonged stress can cause biochemical imbalances that weaken the immune system and invite serious illness. Through dance therapy these effects are counterbalanced by the physiological changes brought about by improved muscle function, increased oxygen levels and better cardiovascular function.

RESEARCH GAP or PROBLEM

All the books have given the clear depiction of individual aspects but it is not clearly justified to show the impact of dance on one's body. I desire to find out how the different postures deal with the human body and the psyche. Being a Bharatnatyam Performer, I would like to encroach upon the various aspects of **Adavus (the technical aspect**) we follow, to find out to what extent does the neuro- cognitive, muscular as well as cardio gets impacted along with the Bhavas (the state of mind). Simultaneously, I would also like to make a comparative study of the Adavus known **as Mati Akhras in Sattriya** managing the stressful situations between the dancers and the non – dancers. From such a point of view emotions such as anxiety can be understand not only as having an undermining effect on performance, but as a process of adaptation to specific situations or as a motivating factor for particular actions. Through dance these effects are counterbalanced by the physiological changes brought about by improved muscle function, increased oxygen levels and better cardiovascular function. Stress management is important for good health. The art of stress management is to stay at a level of stimulation that is healthy and enjoyable.

RESEARCH QUESTIONS

There are some factors that are trying to maintain their traditional forms and at the same time the demands of changing social situations are compelling them to change. The research questions with regard to my topic are as follows-

- ✓ **What are the factors which causes Stressful situations?**
- ✓ **What changes have taken place?**
- ✓ **What are the effects of learning Bharatnatyam on one's body both male and female?**
- ✓ **What are the effects of learning Sattriya on one's body both male and female?**
- ✓ **What makes classical dance so special for today's young people?**
- ✓ **Is therapeutic exercise benefit in improving activity and increasing societal participation for people who would be expected to consult a physiotherapist?**
- ✓ **Does dance therapy help both Dancers and Non-dancers equally?**

METHODOLOGY

My primary data will be collected from Books, Journals, Magazines, Encyclopaedias, Periodicals, Newspaper, Doordarshan archives (Guwahati, Kolkata and Chennai), Documentaries and Internet Sites. Next I will meet the dance scholars, medical practitioners, performers, students and their parents, in Assam and Tamil Nadu to learn about their experiences and collect data through observation and interview. I will also support my written statements through tables, diagrams, photographs and videos. I would like to make comparison of handling stress in different age groups both dancers and non-dancers. For example-

1) Age group between 8-12 years (children) (environment- School)

2) Age group between 13-20 years (adolescents) (environment- school/college)

3) Age group between 21-28 years (youth) (environment- college/universities)

4) Age group between 30-40 years (mid- age) (environment- workplace)

5) Age group between 40 above (elderly people) (environment- home)

TENTATIVE CHAPTERIZATION

CHAPTER 1:- INTRODUCTION

Indian classical dance with its vigorous symmetrical movements provides the heart with the vigorous exercise needed to send blood racing through every used and unused vein and artery and to give mental satisfaction. In this type of exercise, circulation improves remarkably and blood flows through vessels that in ordinary persons are more or less unopened throughout their lives. The walls around the blood vessels are softened; diseases of the artery like arthrosclerosis and arterioscleroses are prevented and the risks of heart attack lessen greatly.

Dancing is vigorous and involves many muscles at a time. In performing the different hand gestures and poses, the nerve impulses have to be continuously sent to each and every part of the body in order to perform the movement. There is a nonstop flow of nerve impulses into all the muscles and this result in extremely complex but graceful movements of a dancer. Thus a dancer has a highly developed muscular system conjoined with great nervous strength.

CHAPTER 2:- DANCE THERAPY IN THE 20TH CENTURY

Dance/movement therapy, or dance therapy is the psychotherapeutic use of movement and dance for emotional, cognitive, social, behavioural and physical conditions. As a form of expressive therapy, it is founded on the basis that movement and emotion are directly related. The ultimate purpose of this form of therapy is to find a healthy balance and sense of wholeness.

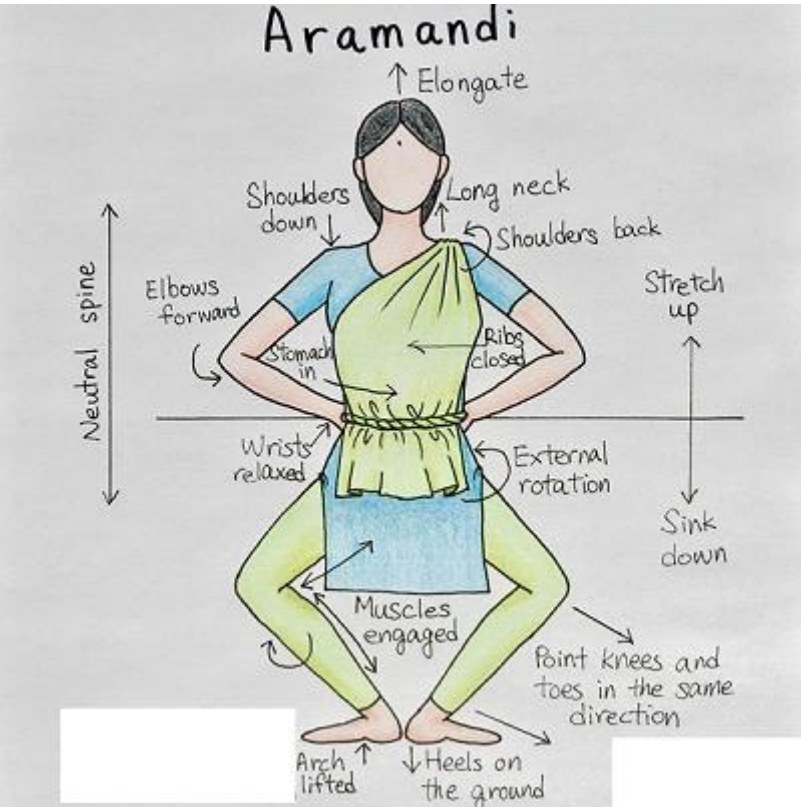
Dance/Movement therapy combines the creative process and the study of human movement. This holistic approach draws upon the elements inherent in dance, to restore balance and integration in the areas of physical function, feelings and cognition.

It can release emotional and physical tension and stress and bring healing, a sense of freedom and self-empowerment. Dance/Movement therapy can be used simply to enjoy one's creativity and self-expression and can be quite artistic. Participants can experience the joy of discovering oneself in a new way and the freedom to move with new life, energy and vitality. It is effectively used with many client groups and population.

CHAPTER 3:- ANALYTICAL STUDY OF ADAVUS OF BHARATANATYAM ON HUMAN PHYSIOLOGY

Bharatanatyam is one of the oldest traditional classical dance forms from India. It is practiced widely throughout the world. Over the past few decades, Bharatanatyam has evolved into a competitive dance form. Bharatanatyam, essentially, involves the rhythmic tapping of the feet in different postures of the body that are complimented by hand movements and facial expressions. The basic steps of Bharatanatyam are called adavus. The choreographies are a combination of the adavus that vary in speed, hand gestures, and expressions. Bharatanatyam dance is an art with strict and well-defined rules and nowhere is this rigidity of technique more in evidence than in the construction of the adavus. The placing of the feet, the distance between the hands, the flexion of the legs, the position of the knees, the arms and head, everything is firmly set. For a demonstration to be technically chaste and accurate, the dancer is required to pay strict attention to every minute detail of the rendering.

The basic posture of Bharatanatyam which is repeated very much in the adavus is that the upper body to be erect and the legs bent at the knees, which in turn are spread and are in line which the rest of the body. The feet should be kept sideways and the heels apart.



The legs {lower limbs} should be in half sitting position, known as the Aral-Mandi or Ardha Mandali position. The aral-Mandi is a very important feet position in Bharatnatyam. The adavus are incomplete without hands. These hands add beauty to the adavus, they are knows as Hasta Bhedas {various types of hand movements or symbols}.

Samapadam (Standing) | *Araimandi* (Half Sitting) | *Muzhumandi* (Full Sitting)

Adavus are steps that are combined to form a dance sequence in Bharatanatyam. They are done in synchronization with the sollu kattu (bol) or the syllables used. An adavu is a combination of -

1. Sthaanam (Position of the legs)
2. Mandalam (Position of standing)
3. Chaari (Movement)
4. Nritta hasta (Hand gestures)

I've outlined the sequence of these steps.

List of Adavus -

No.	Name of the Adavu	Number of steps	Wordings (sollu kattu)
1	Tatta Adavu	8	Teiyya Thei
2	Natta Adavu	8	Teiyyum tat ta Teiyyum Ta
3	Pakka Adavu	4	Ta Tei Tei Tat Dhit Tei Tei Tat
4	Kuditta Tattal	5	Tat tei ta ha Dhit tei ta ha
5	Kuditta Mettal	4	Tei hat tei hi
6	Kuditta Nattal	6	Tat tei tam Dhit thei tam
7	Sarikkal	3	Tangadu tat ta Dhinna
8	Mandi Adavu	2	Tangadu tat ta Dhinna
9	Paikkal	3	Dhit Teinda Ta Tei
10	Utsanga	1	Tangadu tat ta Dhinna
11	Kartari	1	Tangadu tat ta Dhinna
12	Sarika Adavu	4	Tei ya tei ee
13	Joining Adavu	3	Dhit dhit Tei Tei Tei Dhit dhit Tei Tat Dhit Ta
14	Pancha Jati Adavu	5	Different for different jatis
15	Teermanam Adavu	3	Ta hata Jham Tari Ta Jham Tari Jaga Tari Tei Tadding ginna tom, Kitatakadharikitatom

CHAPTER 4:- ANALYTICAL STUDY OF MATI AKHARAS OF SATTRIYA IN HUMAN PHYSIOLOGY

All classical dance traditions of India have evolved for themselves a structural pattern or grammar, whether oral or written, for its sustenance and transmission. The Sattriya dance also, as an enduring tradition, has over the centuries as stated earlier, developed a structural grammar of its own. That structural grammar, which is the foundation of Sattriya dance, is called "Mati-Akhora". These Mati-Akhoras are the basic exercise patterns, also considered as the basic grammatical forms of Sattriya dance and on the basis of these forms, the structure of the Sattriya dance has been designed. With the use of these exercise patterns various dance poses are created, and combining all those poses in different patterns, different dance numbers have been composed.

In Assamese, generally Mati-Akhora means exercise done on the ground. The Sattriya dance training begins with these Mati-Akhoras. After completion of all the Mati-Akhoras, the dancer can be taught the individual dance numbers of Sattriya. Mati-Akhoras are foundation for the learners to make a healthy physical, mental and spiritual set-up which is very necessary for a classical dancer. It is worth mentioning that some of these Mati-Akhoras are similar with some yogic postures or asana (based on yoga Shastra), which help the learners to maintain a physical and mental discipline. For example - "chakrasan" of yoga is similar with the thiyo lon of Mati-Akhora, which helps to make the back strong and the body light, which is essential for the dancer. Again "dhanurasan" is similar with the jur kamitona of Mati-Akhora, which makes the body active, strengthen the thaighs and help to remove extra fats from belly areas. Besides these many Mati-Akhoras have yogic qualities which help the learners to shape their body from all sides. It is worth mentioning that Mahapurush Sankaradeva, the architect of Sattriya dance was a great exponent and expert of yoga, who studied Yoga Shastra thoroughly.

The Mati-Akhoras are broadly categorised into two parts – one part is (a) **pure exercises** and the other (b) **basic dance units**. Pure exercises are based on some acrobatic poses. For example– thiyo lon, athu lon, tamal musura, morai pani khowa etc. These exercises are generally not used in dance, though there are some exceptions. For instance – we can refer to the Natuwa dance of Auniati Sattra, where in these exercises or acrobatic poses are extensively used. On the other hand most of the Mati Akhoras belong to the basic dance units.

It has already been mentioned that the Mati Akhoras are grammatical forms for Sattriya dance, and at the same time they are the exercise as well as the structural basis of this dance form. That is why, almost the entire body processes are covered by the Mati-Akhoras and they are **a) Utha (rising); boha (squatting), c) thiyo (standing position), d) calana (gati or gait), e) pak (turns and spins), f) jap (jump), g) ulaha (undulating or wavy movements), h) citika (springing), i) bura or duba (porpoising)** etc. On the other hand, the Mati-Akhoras are categorised under eight different broad units, such as - ora, chota, jalak, jap, muruka, khar, pak and lon. These are categorised on the basis of different characters and application patterns. Under these broad units, there are many sub-units. For example - there are four types of ora - Purush Ora, Prakriti or Stri Ora, Phul Ora,and Lahi Ora.

Mati-Akhoras embrace all the features of Sattriya dance. They are – the basic body positions or stances, bhangas or body bending, body movements, foot-stances and foot movements, various utplavanas or jumps, bhramari or paks, gati or gaits, various hastas, sira bheda or head movements, griva - bheda or neck movements, dristi-bheda or eye movements etc.

It is worth mentioning that generally the dance is divided into two kinds – 1) tandava and 2) lasya. Tandava style of dance represents the masculine and vigorous expression or movements. On the other hand lasya style of dance represents the smooth, delicate, graceful, gentle expression or movements. This division of tandava and lasya is observed in Mati-Akhoras. It is worth mentioning that Sattriya dance is basically a lasya based dance form. So, though the division of tandava and lasya exists in this dance form, yet we do not have extreme vigorous expression in tandava part of Sattriya dance. Basically it is divided on the basis of general nature or temperament of man and woman. Anyway - this division is strictly followed in the Mati - Akhora. For example - Ora (the basic stance or position of Sattriya) is divided into "purush ora" and "prakriti ora" which represent the male and female elements. On the other hand, one of the bhramaris is also divided on the basis of male and female elements, that is purush pak and prakriti pak. It is worth mentioning that the dance numbers of Sattriya are also divided into two types– a) purusha bhangir nach (male style of dancing) or tandava style dance numbers and prakriti or stri bhangir nach (female style of dancing) or lasya style dance numbers etc.

NAME OF THE MATI-AKHORAS	WHERE TO APPLY
1. Khasaka	As exercise, and salutation to Guru
2. Ora (Purush and Prakriti) style of dancing	Initial position in male and female
3. Orat baha-utha	Both exercise and dance
4. Harbhanga	As exercise, can be used in dance
5. Pani-sisha	As exercise, can be used in dance
7. Saman ora	As dance pose
8. Udha-chota	in dance
9. Baha chota	in dance
10. Ora chota	in dance
11. Samukhalai chota	in dance
12. Kati chota	in dance
13. Etiya chota	in dance
14. Gerowa-sowa	A exercise, can be used in dance
15. Orat jap	in dance
16. Bagh jap	in dance

17. Beng jap or bhekola jap	both exercise and dance
18. Samukhaloi jap	in dance
19. Kachobandh	As exercise
20. Hatpakowa	As exercise, can be used in dance
21. Moropa	in dance
22. Muruka	in dance
23. bahamuruka	in dance
24. thiyo muruka	in dance
25. Hat salowa	in dance
26. Citika	in dance
27. Ketela	in dance
28. Jalak	in dance
29. Sigha jalak	in dance
30. Tewai	in dance
31. Kakilakhosa	in dance
32. Khahaki	in dance
33. Jatoni	in dance

34. Athuwa	in dance
35. Kati khar	in dance
36. Cit khar	in dance
37. Luti Khar	in dance
38. Olata khar	As exercise
39. Chatrawali	both exercise and dance
40. Morai pani khowa	As exercise
41. Kachai pani khowa	As exercise
42. Udha lon	As exercise
43. Thiyo lon	As exercise, use in natuwa nach
44. Athu lon	As exercise, use in natuwa nach
45.Tamal muchora	As exercise
46.Buku chuwa	both exercise and dance
47.Purush pak	in dance
48.Prakriti pak	in dance
49.Akal pak	in dance

50.Uor pak in dance

51.Pithi pak in dance

52.Thita pak in dance

53. Cereki pak in dance

54. Shari pak in dance

55. Geri pak in dance

56. Thengmela tukura pak in dance

57. Udha Cereki pak in dance

58. Teltupi As exercise

59. Zor kamitona As exercise

60. Kamitora As exercise

61. Tukura pak in dance

62.Kati pak in dance

63.Uddha cereki pak in dance

64.Theng mela tukura pak in dance

65.Uor pak-tukura pak in dance etc.

CHAPTER 5:- COMPARATIVE STUDY BETWEEN BHARATANATYAM AND SATTRIYA

Some of the similarities of Adavu and Mati-Akhoras are mentioned below-

1. The basic position of both the forms Ardhamandali or Ayata of Bharatnatyam and Ora of Sattriya are very similar which is described as Mandala Sthana in the Natyashastra and Ayata in the Abhinayadarpan.

2. While executing the Adavus and Mati-Akhoras mainly three foot positions are applied. These are – Sama, Agratalasanchara and Anchita.

3. Hip projection is not there in pure dance of both the dance styles.

4. In the beginning of a pure dance, only the head and eyes do movements towards sides and up – down. In Bharatnatyam it is done in Sama Sthana and hands are kept up in Anjali or sometimes the right hand is to be kept in front of the chest in Kapitha Hasta and left hand will be in Dola Hasta. In the Sattriya dance this movement is done in Bhumiparipranama sequence.

5. Abhanga, Dwibhanga, Tribhanga are used in both the styles but the Tribhanga is mostly used in Abhinaya part only to show various sculptural posses (in case of Bharatnatyam). In Sattriya, it is rarely used in Krishna Bhangi in Abhinaya part supporting textual narration.

6. The last variation of Tatta Kuditta Mettal Adavu has the similarity with the Pada-chalana (MatiAkhara). In both the styles the dancer is to jump on Agratala and places the right foot first in Sama. The movements of both the styles complete in 8 Matras.

7. The Mandi Adavu is similar to the Kakila-khocha. In both the dance units, the dancer is to sit on Murumandi or Orat Baha position respectively. This is a similar position like Motita of Abhinayadarpana. In both the styles one foot is to extend on the second Matra, where the thigh will twist inside in Urdhavarta Chari.

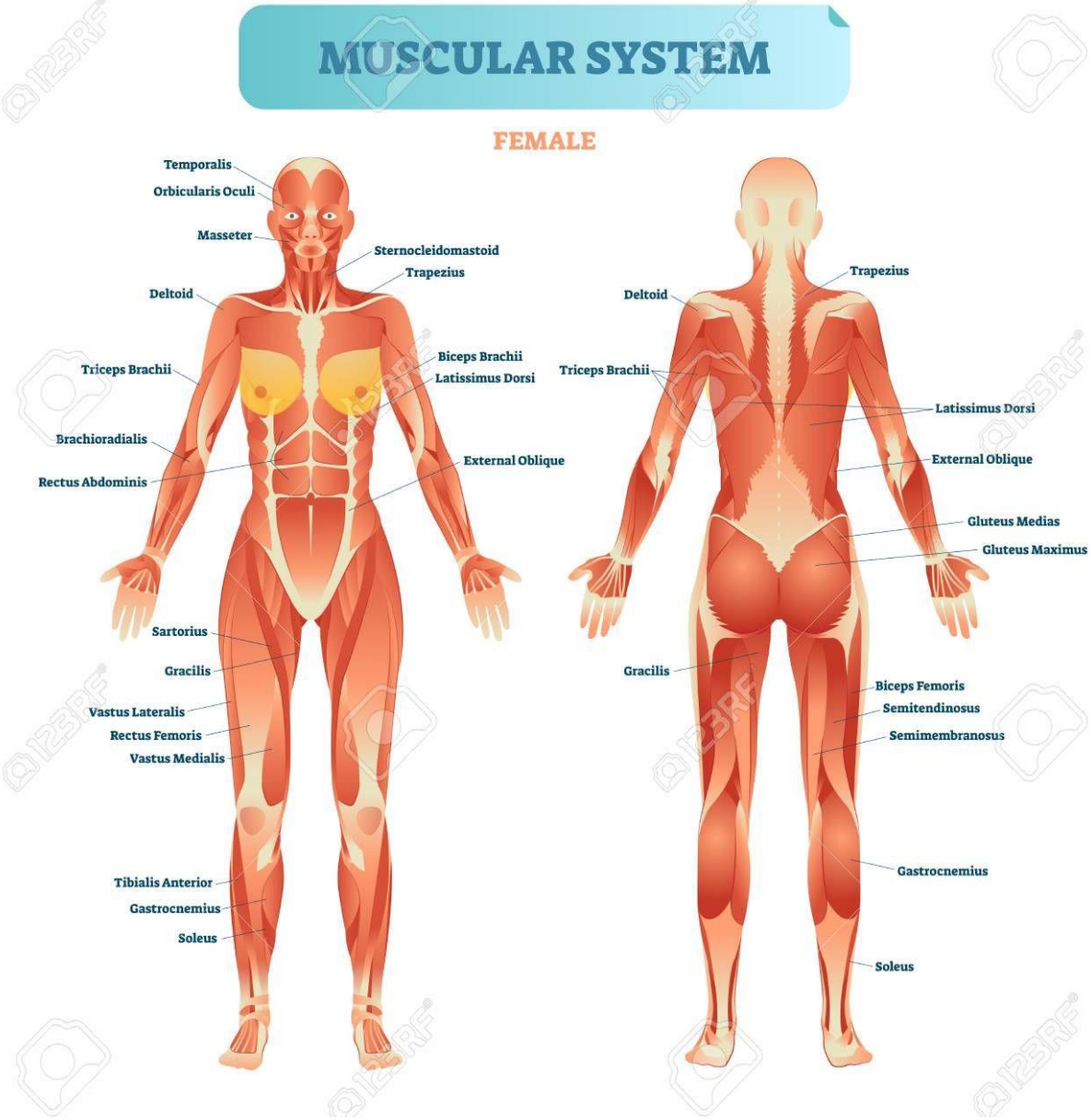
8. There is some similarity with Sarikkal Adavu and Ketela. In both the forms, the sliding or dragging movement is done by one foot while going back, front, diagonal etc. At the end a dancer is to sit in Ayata and in Ora respectively; here the ending position is also the same.

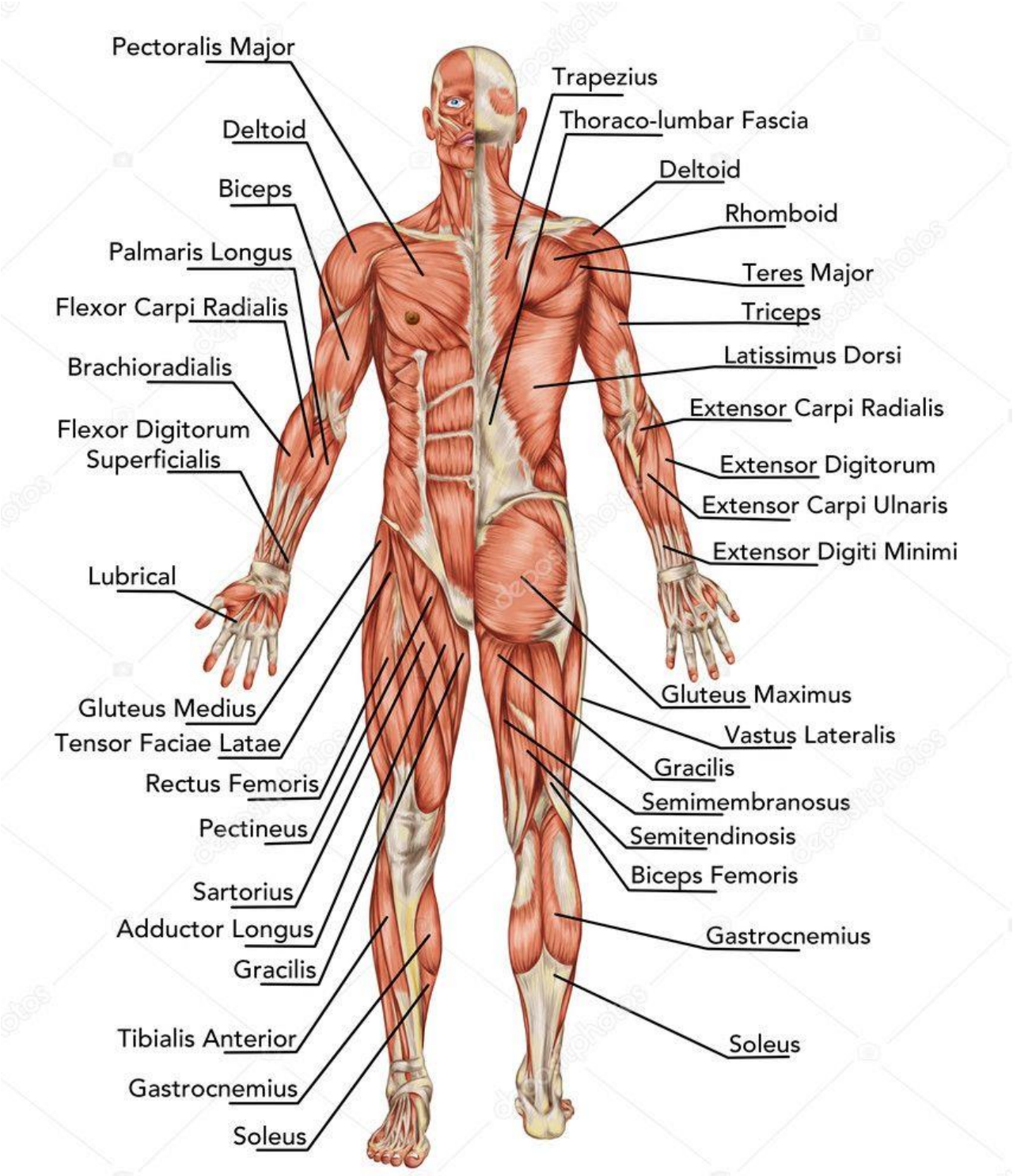
9. In the Mandi Adavu a jump is applied at the beginning of the movements where a dancer is to touch the buttock by the feet. This movement is similar with the Bagh Jap of Sattriya dance. The teaching of basic dance units in Bharatnatyam is more scientific and methodical than Sattriya.

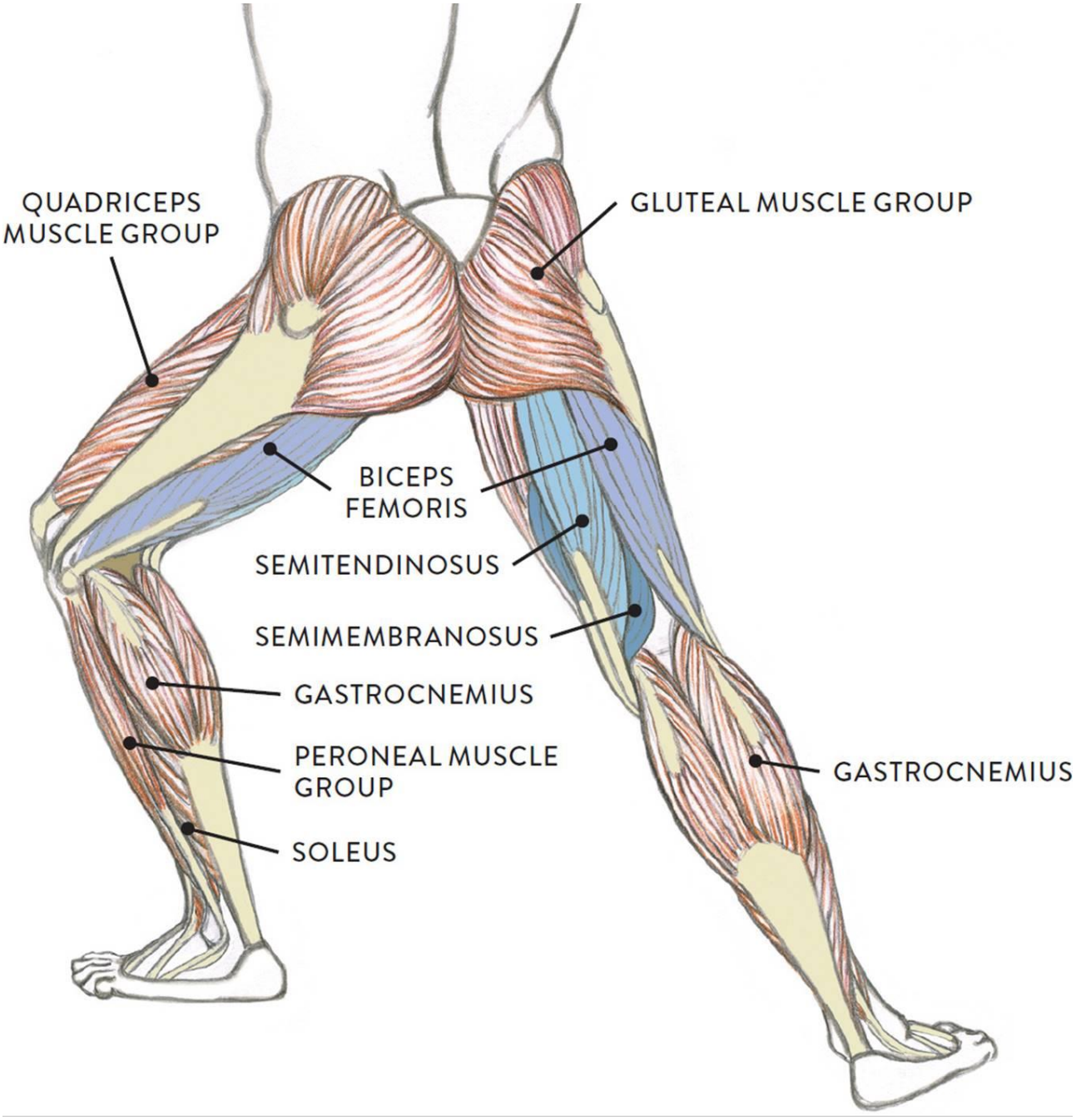
In Bharatnatyam the teaching process of Adavu starts according to the unit of dance where it is applicable; whereas in Sattriya all the Mati akharas are taught at a time putting emphasis on flexibility of the body of a learner. Nowaday's some of the Mati akharas are used in composed dances which were not used in earlier times.

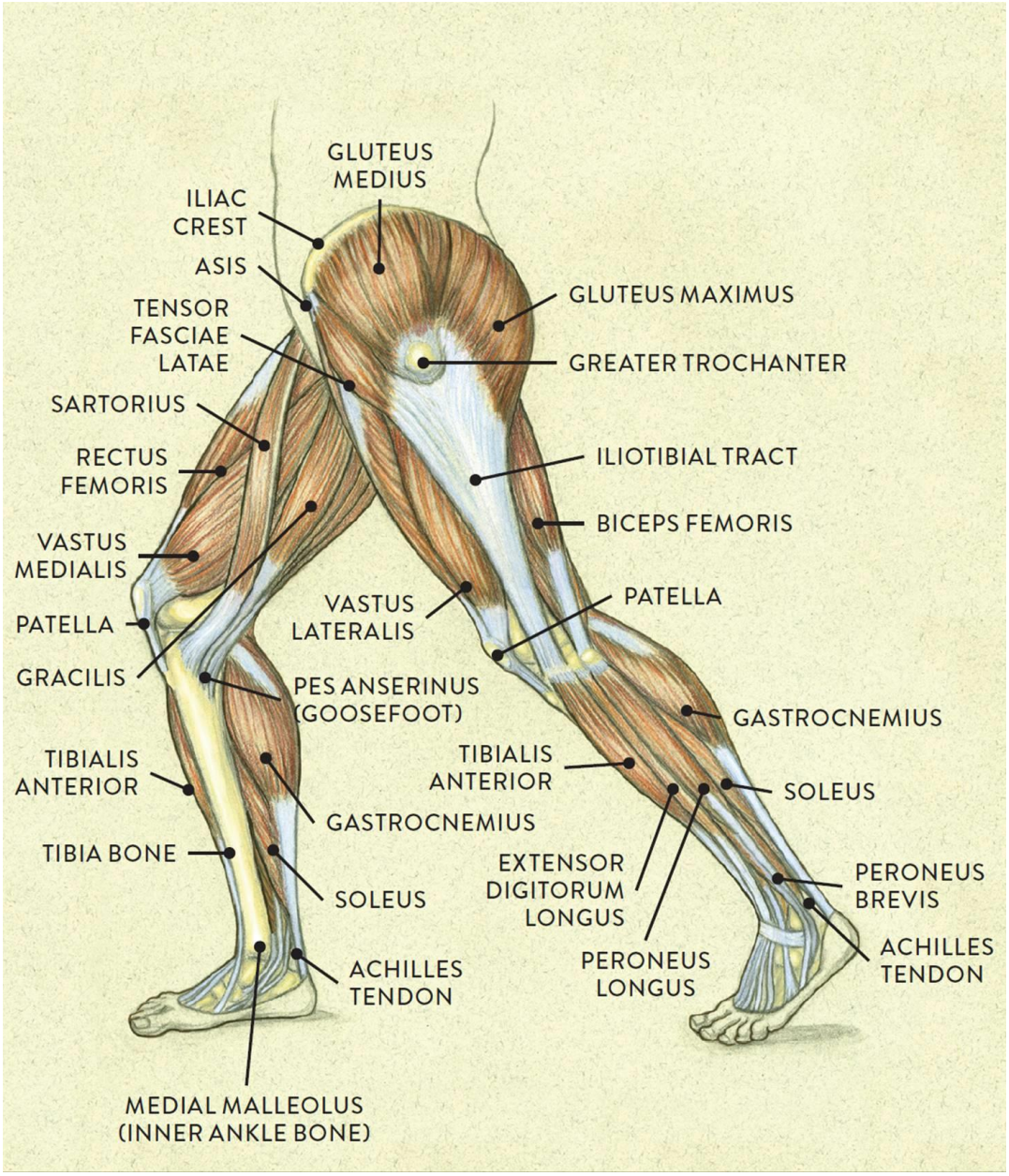
CHAPTER 6:- EFFECTS OF DANCING IN MANAGING STRESS DISORDERS

Dance/movement therapists work with individuals of all ages, groups and families in a wide variety of settings. They focus on helping their clients improve self-esteem and body image, develop effective communication skills and relationships, expand their movement vocabulary, gain insight into patterns of behaviour, as well as create new options for coping with problems. Movement is the primary medium dance/movement therapists use for observation, assessment, research, therapeutic interaction, and interventions. Dance/movement therapists work in settings that include psychiatric and rehabilitation facilities, schools, nursing homes, drug treatment centres, counselling centres, medical facilities, crisis centres, and wellness and alternative health care centres.


MUSCULAR SYSTEM
FEMALE
Temporalis
Orbicularis Oculi
Masseter
Sternocleidomastoid
Trapezius
Deltoid
Biceps Brachii
Latissimus Dorsi
Triceps Brachii
Brachioradialis
External Oblique
Rectus Abdominis
Sartorius
Gracilis
Vastus Lateralis
Rectus Femoris
Vastus Medialis
Tibialis Anterior
Gastrocnemius
Soleus
Trapezius
Deltoid
Triceps Brachii
Latissimus Dorsi
External Oblique
Gluteus Medias
Gluteus Maximus
Gracilis
Biceps Femoris
Semitendinosus
Semimembranosus
Gastrocnemius
Soleus


Pectoralis Major
Deltoid
Biceps
Palmaris Longus
Flexor Carpi Radialis
Brachioradialis
Flexor Digitorum Superficialis
Lubrical
Gluteus Medius
Tensor Faciae Latae
Rectus Femoris
Pectineus
Sartorius
Adductor Longus
Gracilis
Tibialis Anterior
Gastrocnemius
Soleus
Trapezius
Thoraco-lumbar Fascia
Deltoid
Rhomboid
Teres Major
Triceps
Latissimus Dorsi
Extensor Carpi Radialis
Extensor Digitorum
Extensor Carpi Ulnaris
Extensor Digiti Minimi
Gluteus Maximus
Vastus Lateralis
Gracilis
Semimembranosus
Semitendinosis
Biceps Femoris
Gastrocnemius
Soleus


QUADRICEPS MUSCLE GROUP
GLUTEAL MUSCLE GROUP
BICEPS FEMORIS
SEMITENDINOSUS
SEMIMEMBRANOSUS
GASTROCNEMIUS
PERONEAL MUSCLE GROUP
SOLEUS
GASTROCNEMIUS



Dance/movement therapy can be a powerful tool for stress management and the prevention of physical and mental health problems. Dance/movement therapists integrate the dancer's special knowledge of the body, movement, and expression with the skills of psychotherapy, counselling, and rehabilitation to help individuals with a wide array of treatment needs. Well, the body has a deep influence on the mind and vice-versa. Dancing brings us back to a more primitive, and consequently, more liberated state of mind. It causes our thoughts to simplify, to focus on our bodies and our movements instead of the more complicated stressors of life.

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